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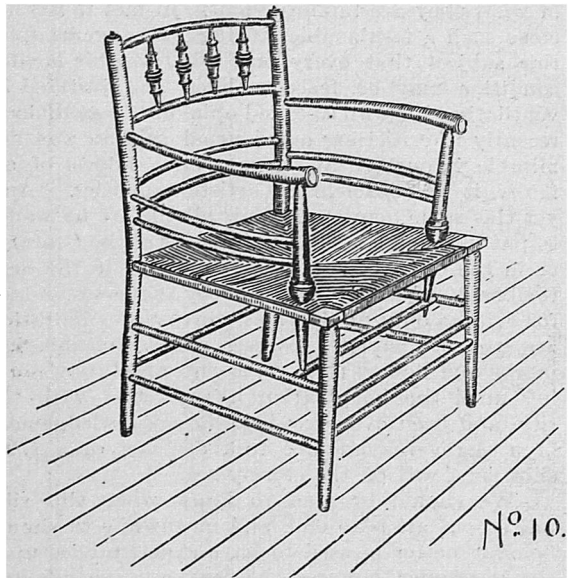
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HALL FURNITURE—SECOND ARTICLE.

REFERRING again to those famous XVI. century chairs, I give (in No. 9) another design for a chair after this period. The back and seat is shown to be stuffed and covered with some richly figured substance—a woolen material would be very suitable, or an elaborate effect can also be obtained by making use of leather with a good design stamped in gold.

I now give a sketch of a chair (No. 10) as an instance of what can be done in the way of cheapness. It was designed by Messrs. Morris & Co., of London, and though simple, is a very comfortable and artistic arm-chair, made of birchwood stained black, with a rush bottom seat. It has commanded a good sale for the last ten years, the price in



London being only about ten shillings, and is a chair which may be used for various purposes, not out of place in any room, and when used in the hall it proves to be a very cheap and comfortable seat.

The clock (No. 11) is an indispensable piece of furniture in the hall, and in this design I show a treatment of a clock hanging from about twelve inches to two feet above the dado, presuming the dado to be six feet high from the floor. The dial (which is about twelve inches in diameter) and the clock case occupy the centre of a gallery with circular ends to exhibit pottery. The shelf of this gallery, which is very deeply molded and enriched, is supported on two brackets, between which plates may be set off to advantage. This piece of

furniture could be executed very effectively in deal painted or enamelled a creamy white, ebonized black or stained green, red or other colors, and then polished. The dial to be in gold with white or black figures. The panels under shelf should be very simply treated by covering them with Japanese leather paper, or plain or stamped velvet, but I think it would be more preferable that the panels should be left quite plain if they are intended to be used for the purpose of displaying ornamental

objects of art, such as indicated in my sketch. As an alternative the panels may be hand-painted, and for a subject I would suggest birds with a sprig of thyme treated decoratively on a gold ground, suggesting "Time is on the wing." Hand-painted tiles might be inserted here with advantage, but if the panels are highly decorated as I have described, no provision may be made for displaying any object in front of the painted panels, as it would be the height of absurdity to hide good work, and unless decoration is good, it is best to do without it. I cannot too strongly condemn the taste or fashion of furniture designers and manufacturers of the present day in overloading cabinet works with ornamentation. Mr. Lewis Day says in his admirable book—"Every Day Art": "In the very earliest instances of ornament, obedience to the law of use was a matter of course. If a savage covered the handle of his tomahawk, the carving was just sufficient to give him a tighter grip on the weapon; he would take very good care not to cut so deep as to weaken it. There was no danger of his indulging in ornament that at a critical moment might cost him his life, and to this day we find that among ourselves the only objects never overlaid with misplaced ornamentation are weapons, tools and things of actual use, where we cannot afford to play the fool, and sacrifice consistency to what we call effect. It is said that the preference for fit ornament, which comes so naturally to savages is among Europeans of the present day a sure sign of culture in art."

If we wish, as I have endeavored to do in the case of this clock, to combine usefulness with ornamental effect by providing means for displaying objects of art it would be a great folly to decorate the background, which in all cases should be calculated to improve the outline and color of the objects displayed, and not try to compete with them. It is only by a judicious contrast of parts that we are able to produce a successful and useful piece of work. A great many people have the erroneous notion that artistic objects must be expensive, and that consequently if you wish to furnish artistically it is necessary to go in for all kinds of extravagances, but this is not so, although I must strongly impress upon you that it is most desirable to have things about us beautiful in themselves, and however commonplace the objects may be, they should be good both in form and color. It is equally cheap for the workman to arrange his materials in a tasteful and graceful manner, as in a bad, vulgar and irritating style.

Art is a great and valued commodity in the commercial world, it gives to an object a value very much greater than that of the material of which it is formed or composed, a value that must be estimated according to the beauty and the artistic labor displayed in the material used. Take, for instance, a block of stone or marble in a sculptors hands, he will produce a statue or a bust worth perhaps from \$500 to \$5,000, and so also if we place a plank of deal in a good cabinet makers hands he should be able to fashion a piece of furniture, which

though it may be of simple outline, and have little labor bestowed upon it, if artistic in shape, and conforms to the requirements of the age, it would amply repay him for his artistic and inventive faculties.

I have shown what can be done in the way of simple and inexpensive furnishing (No. 12). This design for a hall fireplace would cost, including the glass mirror in the centre, the tiles; stove and marble fender all complete, but without the dado,

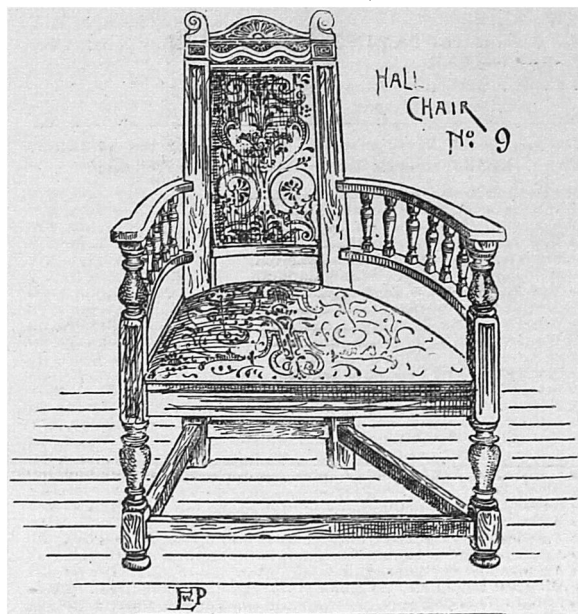
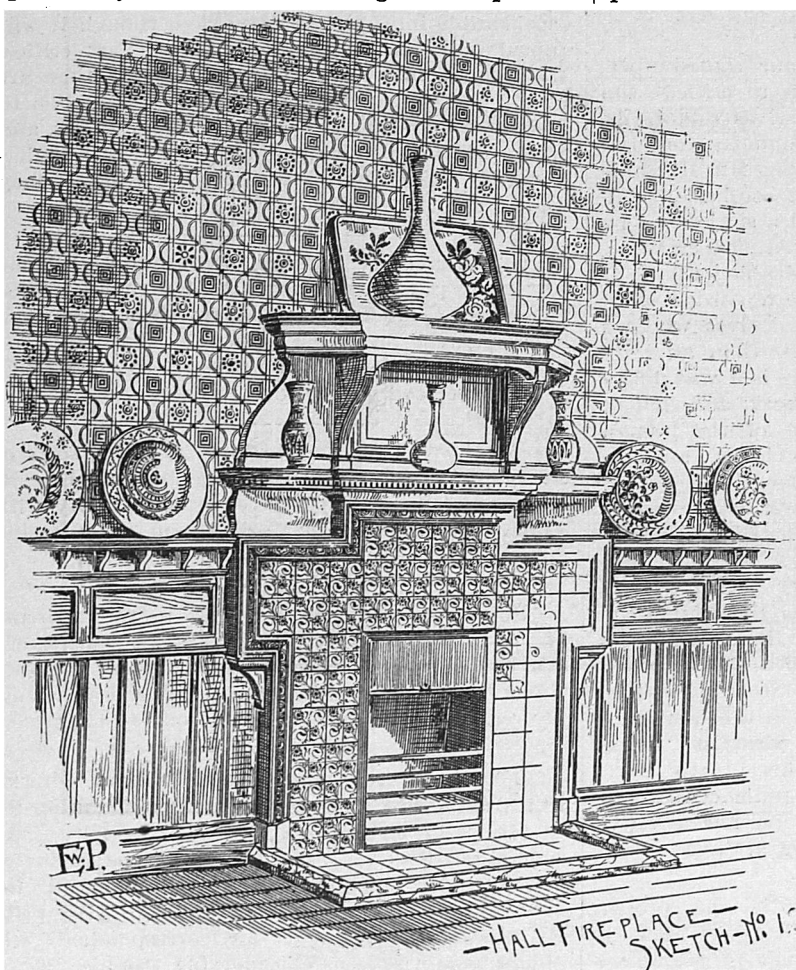


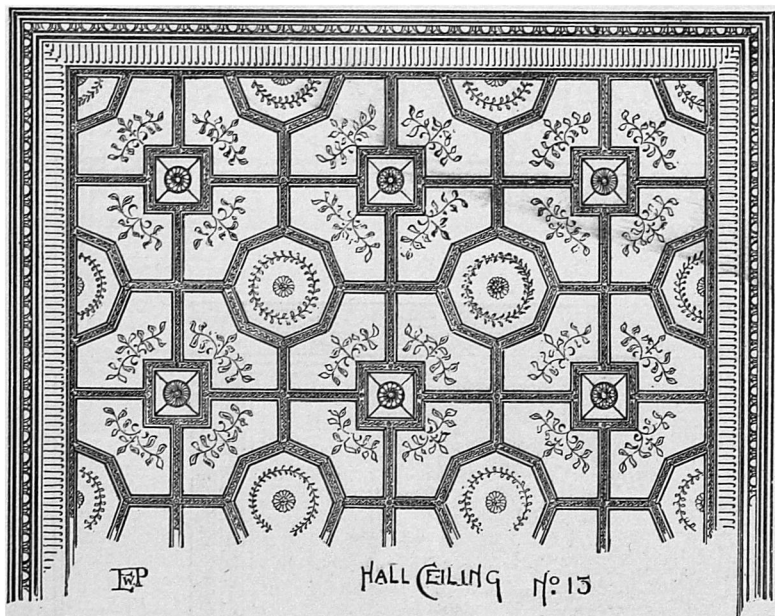
etc., about £8 to £10 in London. All the woodwork of chimney-piece, dado, etc., is painted a peacock blue, the pattern of the tiles are outlined in red on a yellow ground, and the fender of red or black marble. The walls should be tempered or painted rouge royal, or have a wall paper, the pattern printed in two shades of red.

The dado is also very simple, the rail being a molded shelf supported on cut brackets for the purpose of displaying plates at intervals round the hall. The lower part is lined with narrow tongued and beaded match boarding as indicated in the sketch.

No. 13 is a design for a paneled hall ceiling with the enrichment executed in *carton pierre* or canvas plaster. The moldings and enrichments to this ceiling may be left quite white, with the ground work tinted in very light tones of gray, green, buff, pink or any such tints as will suit the general scheme of coloring adopted for the hall. As a general rule one or two tints selected from the groundwork of the wall decoration will be found suitable for the tinting of the cornice, ribs, etc., but if the cornice is to be tinted in two or three colors care must be taken to keep the lighter tones next the ceiling, and the darker ones graduating off to the wall decorations.

"Decorative art is no child's play, invented in these latter days to beguile a few weary 'esthetes'; it is incorporated with, and it has given outward form to some of the greatest events in the world's





history; it shows how from all ages the love of beauty has struggled to express itself, and the very art itself in some countries—in Egypt, for instance—was a religion. All may worship in this temple now, though all cannot be priests, but on each one who approaches Art reverently, knowing her to be something more than the amusement of a few idle hours, she will bestow freely delights that never weary, showing subtlest forms of beauty in unexpected places, giving to her followers eyes to see and hearts to understand."

HOUSE DECORATION.

EARLY ENGLISH GIVING WAY TO THE RENAISSANCE.

A REVOLUTION, backward in point of time, is working in house decoration. Eastlake and early English have each had their day and decoration, and are turning to the Renaissance—especially the Flemish Renaissance—for fresh inspiration. Oak and stamped leather are favorite materials, and wainscoting is carried unusually high. Highly ornamented ceilings and friezes finish the usual decoration. Stained glass is coming more into use, especially in the new subdued tints, which gives a mellow effect highly desirable in a window which is intended for something more than a show piece to be occasionally gazed upon. Many prominent builders in the large cities are erecting whole rows of dwelling houses that have windows beautifully made with stained glass. In Philadelphia and neighboring cities the fashion is becoming particu-

larly noticeable. The world of culture is being slowly elevated to the true principles of art as applied to the settings of domestic life, and people of wealth and refinement find something more to live up to than blue china alone. The tendency is towards symphonies in color and away from contrasts of complementary color, therefore towards harmony. This is seen in the new design for interiors, so far as color enters in as a component part of the effect.

The Chippendale or Colonial style is somewhat a favorite in new designs for interiors, while others are often models more antique. Grace and elegance characterize these, and harmony of ornamentation, which is not so obtrusive and meaningless as in many examples of style which are passing away. The new furniture partakes of the same lightness and elegance, and, indeed, this spirit is carried rather to extremes sometimes, making articles too spindling to be secure. Brass bedsteads seemed to have secured a place of appreciation. With light curtains of muslin and madras they look very pretty, but do not suggest comfort.

With the Renaissance style go the new gas fixtures, some in wrought iron, others in polished brass, and all with flowing lines and volutes, sometimes suggesting foliage and tendrils, from which spring the stems that bear the light. They are very beautiful, and if they should push entirely out of existence the ungraceful, dark and heavy chandeliers which have hitherto been regarded as sufficient, it will be a good thing for the taste of the future generations. The manufacturers of ornamental building hardware state that the demand for artistic goods increases yearly, and they are making more elaborate and elegant classes of goods than ever before in the history of the business.

The embossed leather, previously referred to, is a revival of a costly but beautiful material, which lends itself readily to the ideas of decoration. It is costly in the material and workmanship, for the figures must all be embossed by hand, but this manner of work allows for an almost unending variation of the patterns in the same piece or on the same wall, while it has that superiority which hand work always bears to the product of machinery. The luminous surface, which glows with metallic tints, and glistens at every bow of the pattern, is a delight to the eyes, and whether in wall hanging or on the backs or seats of chairs, it is very durable, almost as much so as the material itself.

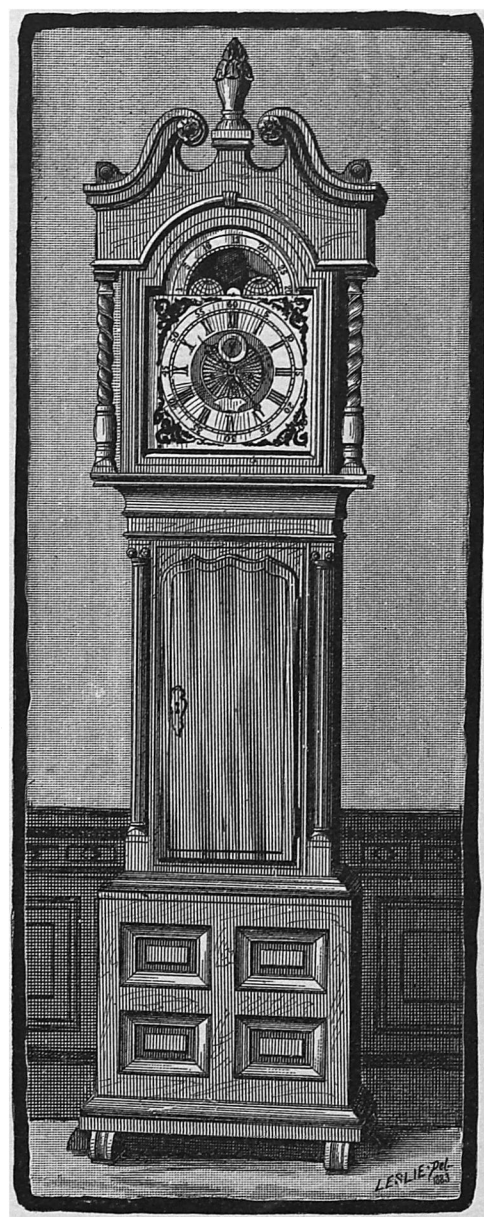
In windows, under stained glass, many are using the Mexican onyx, of which whole panes are made. Some of the slabs are two by three feet in surface. When it is desired to cut off the view without losing light altogether, this translucent material is used. Through it strains a mellow whitish light, agreeable to the eye.

Black walnut has been used in the past, and is so satisfactory a material for the uses of the designer and under the tool of the workman, that it is not likely to be totally superseded, but the favorite woods now for furniture are mahogany, cherry and oak, especially the antique oak. The harder woods are more useful in the light, graceful designs in vogue for marble furniture. For furniture covers other than leather, there are many of the well known materials in the new colors and revised designs of centuries ago. Bent wood furniture, an Austrian patent, has been introduced. Articles in this style are light, elastic and indestructible, and will stand any amount of hard usage. Many of the designs are graceful, though sometimes the covers are extended beyond any relation to the one for which the furniture is intended, and then bad taste is certainly displayed.

BASKET work, which was devoted almost exclusively to cradles and chairs is now employed for neat little tables and other boudoir articles.

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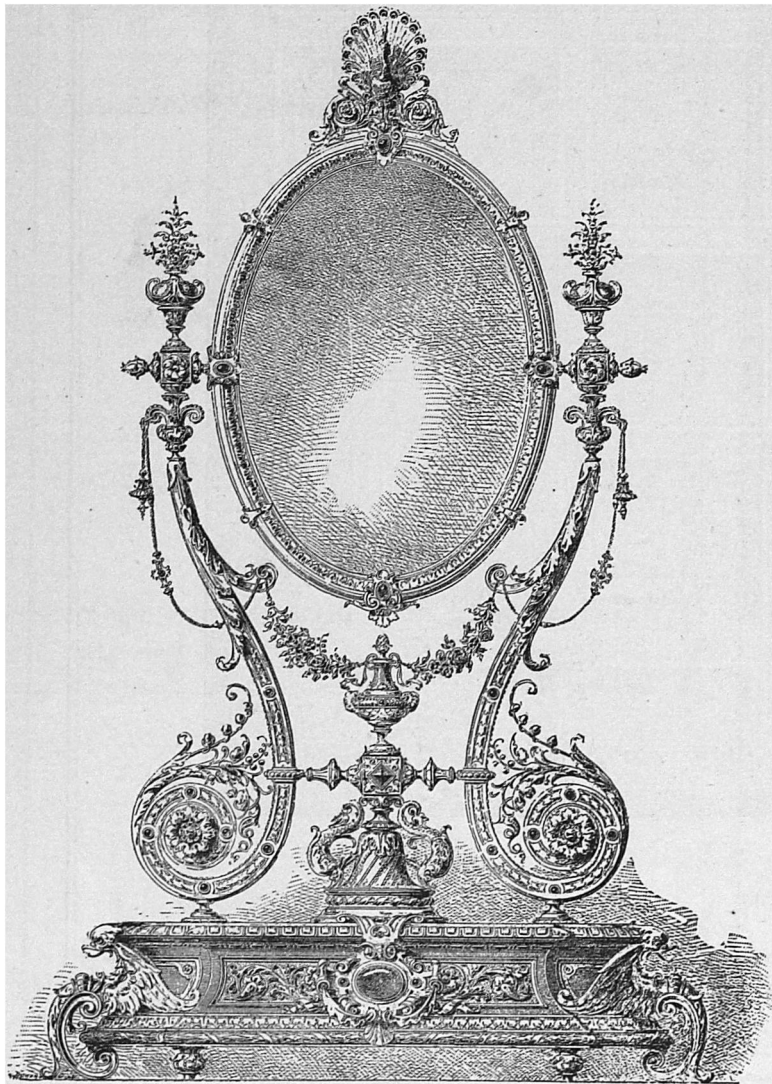
COLONIAL CLOCK. DESIGNED BY WALTER H. DUFFEE.

TO DECORATE BRASS WORKS.—To produce a good brown tone hypomanganate of potash, green vitrol and muriatic acid blended with water are employed, the article being then rinsed and dried in fine soft sawdust. If a light bronze is desired it is immersed in a second bath of blue vitrol (sulphate of copper) dissolved in water. To frost brass work it is first boiled in caustic potash, then rinsed in clean water, and afterwards dipped in nitric acid till all oxide is removed, after which it is washed quickly, dried in boxwood sawdust, and lacquered while warm. To produce a brown tone upon brass the article is dipped into a cold solution of 10 parts of hypomanganate of potash.

REVIVAL OF ART IN VENICE.—Venice until very recently has been ranked among the decaying cities of the old world,—cities whose former sources of wealth having been diverted, wear the air of lassitude and melancholy. Her marvelous glass productions, composed of successive or partially blended tints, or shreaded with lines of color, are represented by rare specimens scattered over Europe; her enameled paintings and costly mosaics cling to the walls of her ruined palaces; whilst her magnificent silk and embroidered stuffs, the material for which was obtained from Persia and India, have left fragmentary tokens in private collections. But capital has come to the rescue, to revive these industries, and, according to all accounts, the Queen of the Adriatic bids fair to recover, in some measure, her former industrial position. The secret of the art by which Venetian glass was formerly manipulated was rediscovered in 1857, and has now become a thriving business.

A LEADING firm has recently had a new silk canvas woven expressly for it. A portiere is made of this material in a pale, pinkish yellow; a large dark-green vase, overrun with cream, crimson and pink roses is worked in filosomes or coarse filling silk. A deep dado of embossed silver-green plush elegantly finishes the portiere.—*The Carpet Trade and Review.*

PUBLIC taste is often very perverse and inconsistent as to the choice and application of material and ornament. For instance there was, not many years ago, a great demand for bronze candlesticks, whereas brass is a far more brilliant material for the purpose, and is capable of being treated with a greater richness of form and surface-decoration,



DESIGN FOR TOILET MIRROR.